

# Music of Rapid Resistance: Black American Personality and Culture Constructions for Musicians and their Listeners

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**ABSTRACT:** *Rap music and hip-hop culture are a challenged area of modern culture in the U.S., frequently regarded as the outgrowth of inner city gangs and drug culture by dominant cultures. However, this rejection does not take account of the numerous historical, social and political circumstances that led to the creation and growth of this artistic manifestation. The paper claims that rap music is the resistant occupation of excluded Black American young people to convey ideas and concerns frequently diminished by the prevailing culture, thus contributing significantly to Black American identities and culture. In order to support this viewpoint, the authors critically examine the definition of 'culture' in occupational science by reinterpreting the word through a lens which takes into account the impact of power, dominance, and resistance in cultural creation.*

**KEYWORDS:** *Culture, Economic, Political, Postcolonial, Rap Music, Resistance.*

## 1. INTRODUCTION

The South Bronx neighborhood of New York City's South Bronx was the site of the first production and consumption of rap music in the mid-1970s. Since then, rap music has grown into a powerful context of creative expression inside the U. S. and around the globe. Hip-hop music is often seen as supporting or promoting violent behaviour such as drug use and criminal activity, and as a means of consolidating existing power structures in which White People have more political, social, or economic wealth than Black Americans. In this essay, which relies on a thorough examination of the literature, the author proposes a different reading of the significance of gangsta rap as "resistive" work performed and consumed by disadvantaged American Black youth to help them achieve economic independence. Professional scientists examine and reinterpret the concept of "culture" in light of the historical context of rap music in order to take into account the continuing effect of postcolonial issues of power, domination, and resistance in the process of cultural production [1].

Rap music research has usually concentrated on two main fields: representation of women in rap music lyrics and videos and brand names and product placements for rap music lyrics. Previous research showed that rap music videos and lyrics mostly emphasize women's sexuality and even talk about violence against them. Nearly 66 percent of popular rap song texts, on the other hand, have been discovered to contain brand name/product placement. No prior research examined variations in brand names depending on the gender of the artists.

African American artists have always addressed the issue of the function of black art. In his 1926 'The Negro Artist and the Racial Mountain' Langston Hughes addressed it. It was re-emerged in the Black Arts Movement in the late 1960s and many times between now and then. Several key factors for today's young African Americans have helped raise the issue again, albeit in bold and unusual ways. For many of the last twenty years' African American intellectuals have continuously discussed the question: Why is there a current Black political movement from the battlefield of the activist to the ivory turret? Apart from the mid to late 1980s flash in the flash in the pan-African and Afrocentric movements, few strongly claim that a tangible political movement has been taking place in the US from the late 1960s and early 1970s. Ironically, because of its sometimes anti-Black, sexist and homophobic lyrics, and apparently endless celebrations of bling consumer culture<sup>1</sup>, the very cultural movement which is often the end of much criticism and disdain from the civil rights/Black electricity generation may only be the vehicle for the next big political movement[2].

Researchers have thoroughly studied the impact of rap music and hip hop culture in the United States, as well as the cultural ramifications that have resulted as a result. In the same way that new cultural American forms have often influenced the popular cultures of other countries, the influence of rap music and hip hop culture on contemporary popular cultures is seen in France and other European countries. In earlier articles, I recorded,

documented, and highlighted some of the most remarkable songs that included French rap, but I was unable to investigate the more "ideological" side of French rappers. This was mostly due to a time lag between what I refer to as the 'adopting' phase and the 'adapting' phase of the process. This essay examines three stages in the development of rap music and hip hop culture in France during the 1980s and 1990s: their arrival in France in the early 1980s, their adoption by popular artists from a variety of musical and social backgrounds, and, finally, their adaptation to French social and popular environments by composers and performers. Rap music and hip hop culture were first introduced to France in the early 1980s, and their adoption by popular artists from a variety of musical and social backgrounds [3].

### *1.1 The Introduction of Rap Music as Well as Hip Hop Culture:*

In France, there is a long history of American cultural impact. The 1920s and 1930s were characterized by French fans' discovery of jazz. American songs, which were brought by GIs during the Second World War, were popular until the rock-and-roll arrivals that overruled French music during the second six months, from Cora Vaucaire to Juliette Greco, or from Eddie Constantine or Henri Salvador to Georges Brassens and Leo Ferre. In French popular musical performances, the American folk revival of the 1960s and the disco wave of the 1970s also gave rise. In the 1980's, the movements of European nations (punk from the UK) or America (disco, hard rock, charity, etc.) and the evolution of unique French popular genres were characterized by successive shifts (nouvelle chanson, "French rock" like that of A. Bashung, alternative music such as that of Berurier Noir). Francophone and French rap (the word "French rap" used here encompasses these two concepts) are also part of the new genres of music that appeared in the eighties[4].

The years 1982-1983 marked the first French rap recording. At the back of Fab Freddy's 12" 45-rpm in New York City in 1982 a French song was written: B-"Change Side's de Beat," which subsequently recorded a 12" in her own name. In 1982, a group of Americans visited Europe (including a few dates in France) and helped popularize the new amateur style. A series of stories about New York rappers and their lives was published by the French Daily Liberation in October. That same year a long-lasting album was written by French Band Chagrin d'Amour, whose songs, entirely in French, were obviously influenced by rap methods. The group was drawn by its immediate appeal among amateurs who still believe the band to be the first example of French rap on a lengthy album.

A virtually unknown group's surprising popularity was both viewed as a plus and a negative for younger rappers, especially in the northern suburbs of Paris. First, they were happy to see the rap they already knew gained popularity. Second, they were upset because they were concerned that the benign rhymes of Chagrin d'Amour would be seen as a new standard forcing them to alter their own lyrics. In their records, several French popular musicians of the early 1980s utilized rap methods, but never saw themselves as the authors of a new style. Les Gargons Bouchers produced two versions of their 'Rap des Garçons Bouchers,' whose sound is similar to previous group records but still includes 'rapped' lyrics and a sample of French accordion musetts. The French comedic group Les Inconnus made a popular drawing in which they mocked the bourgeois young French people who tried to copy the French rappers; likewise, for many recordings, Manu Dibango, famous for his rendition of "Soul Makossa"[5].

Nowadays, the Paris suburbs are a series of residential districts, some of which consist of high level apartment complexes, which constitute part of the popular housing administration, subsidized by the government. Some of these areas have become hotbeds of violence, drogues, crime and poverty, in especially in the northern suburbs. They are seen as barren areas where anti-social, criminal, the destitute and those who live on welfare dwell in semi-desolation, a stereotype that is reminiscent of the American ghetto.

In the early 1980s Afrika Bambaataa founded the French branch of the Zulu nation in one such area of Paris and formed many similar organizations in Bronx part of New York City, where gang fighting was much more brutal than in France. Bambaataa also utilized this opportunity to present his own musical talents. In France, the Zulu movement helped bring both rap music and hip hop culture to young people in the impoverished suburbs of the French capital. These young surfs were known as French break-dancers, which contributed to the popularity of the dancing styles of the sidewalk and also the rappers who were secondary to the dancers in the beginning, that is, those responsible for the music and occasionally accompanying lyrics. In France the rappers took more time to become fully autonomous from breakdancing than their American counterparts. Since 1987, the Zulu nation's French branch has gradually lost most of its significance. Few (hardly good) fictional instances

have been discovered in the Zulu phenomenon and now, only a few of French rappers claim to support the principles of Bambaataa[6].

Rap music and hip hop culture currently come to France through borrowings and broadcasts from a range of sources. These include pop musicians like Chagrin d'Amour, marginalized communities, fans of Bambaataa and his lessons. The years of existence of the French branch of the Zulu Nation may also be viewed as the years in which French rap exploded on the mainstream French scene later in the 1980s.

### *1.2 Heritage, Employment and Post-Colonialism:*

when individuals choose a profession, their choice is not only affected by their physically or psychologically state, as well as by their culture," understanding culture is important while researching employment. What is it that experts understand about culture? Although different definitions are used in different works of literature, the idea that civilization is shared among members of a group or society and is enacted via traditions, behaviour, and practices is essential. Culture is taught rather than inherited, and although it provides continuity, it also changes with the passage of time. It is a depiction of a community's values, norms, and beliefs, as well as a mechanism through which objects and experiences are ascribed to specific persons or groups of people. Also becoming increasingly recognized is that culture was negotiated and contextual, and that although comparable values and beliefs may be viewed as a linking point among members of a culture, they can also be perceived and selectively embraced by members of the culture in a variety of situations.

The difficulties that arise between cultures, such as conflicts between the indigenous Quichuan culture and the majority Hispanic culture in Ecuador, or the threat to culture and heritage when Aborigines integrate into contemporary cities, have been studied for a long period of time by researchers. The conflict and conflict that exists inside cultures, on the other hand, has been largely overlooked until lately. A source for conflict and change, this tension is brought about by uneven power relations. Powerful individuals restrict and impede the freedoms of others with less authority, who in turn are susceptible to forms of defiance by the minority of subalterns who have been denied the authority to do so. As a result of the growing literature on the facilitation of social inclusion and participation in the place of work for those who are excluded for economic or social reasons, post-colonial concerns of power, dominance, and resistance have been brought into the dialect of employment science. Post-colonial theory draws on the heritage of the colonial era, during which ninety percent of the world's population was enslaved. Scholars of postcolonial studies argue that, while the majority of the world's population is no longer truly dominated by colonial powers, colonial power structures continue to exist and are being used to economically, politically, and socially marginalize former colonized populations, as well as oppress and monopolize them along racial, class, and gender lines, according to these scholars.

According to this article, one instance of how postcolonial domination in a minority group may last for decades or even centuries after the end of colonial control is the current situation of resistance, exploitation, facto segregation, and a lack of economic opportunities for Black Americans. In addition, minority group opposition against tyranny or majority domination generates a fight inside a culture, with the possibility for cultural change as a result of the ultimate victory of the minority group. For the sake of this article, we will argue that the production and consumption in rap music are examples of activities that are designed to challenge the domination or tyranny of one particular group. Additionally, the implications of this incident on cultural ideas inside the work are taken into consideration [7].

### *1.3 Rap Music Growth and Transformation:*

For rap music to be properly analyzed as a resilient profession, it is necessary to comprehend the historical context that impacted the experience of African-Americans and the development of rap music itself. Colonialism in the United States began at the end of the seventeenth century with English colonists enslaved Africans and continued until the passage of the 13th United States Constitution amendment in 1865, when slavery was abolished. Following the abolition of slavery, African-Americans were subjected to systematic discrimination via economic exploitation, deprivation, and acts of violence, as well as by a legal and culturally enforced apartheid system after the Civil War. Plessy v. Ferguson, a historic trial in which the U.S Supreme Court States upheld "separate but equal" facilities and services for whites and African Americans in 1896, stayed in force until it was overturned in the landmark Brown vs. Court case in 1954, which was decided by the U.S Supreme Court States of America.

As a result of the "separate but equal" policy implemented in the early 1950s, racial discrimination was a primary priority of the African Americans. A wider cultural movement for social and political equality was underway at the time, and it continued for the better part of the rest of the twentieth century. As a result of this movement, historically marginalized groups (such as racial minorities, as well as women, gays, and persons with disabilities) were able to fight for their participation in the culturally and technically excluded sections of dominant society. Civil rights legislation passed during the Civil Rights Movement, including the Civil Rights Act (1964), that also prohibited segregation in schools, public places and workplaces; the National Individual Mandate of 1965, which prohibited exclusionary voting practices; and the 1968 Civil Rights Movement, which prohibited discrimination against housing, were all significant legal protections [8].

Although Black Americans have made strides in extending their legal rights and benefits, they remain not on an equal footing with White Americans. In fact, while Black Americans, unlike during colonization, are no longer directly governed by Whites in this country, they continue to be subjected to postcolonial racist practices that serve the same purpose: preserving the established order, in which Whites have greater power over Black Americans. This approach has helped cities develop, but limited economic and educational opportunities for American Blacks and other people of color continue to be a problem for them and other minorities in general [8].

The configuration of many cities in the USA comprises a concentration of Black Americans and other minority groups in the center of the city, with white Americans residing in urban suburbs around the center. Los Angeles is an example of the spatial concentration of Black Americans at the beginning of the 20th century in South Los Angeles. Threatened by fast population expansion, Whites restricted them to this region with violence and racial agreements that made it illegal to sell Black Americans land in specific locations. These restrictions have been reversed in 1948; but redlining prohibited Black Americans from entering the white enclaves established under racial agreements. Redlining remained lawful until the federal administration adopted the Fair Housing Amendments Act in 1988, eliminating any loopholes allowing for race-based discriminatory housing policies. But these historical circumstances have led to the continuing racial segregation in many major American cities[9].

#### *1.4 Rap Music as A Resilient Job:*

While rap music had its start in New York, the city of Los Angeles used to have a significant response, leading to the birth of gangsta rap in the late 1980s. As a result of this advancement, rap music began to be heard more frequently in public places, as indoor younger folks took advantage of the opportunity to express their feelings and opinions about gang culture, chute use and misapplication, criminal behaviour, as well as the "street code" that controls life inside the city Centre. For a time, the inner cities of Watts and Compton, as well as the greater Los Angeles region, were hotbeds of gang violence and inter-racial strife, which was reflected in the music that came out of the area. A large part of gangsta rap's appeal may be attributed to its candor about life inside the ghetto as well as the underlying causes of problems in the American Black society. Many Black Americans are now able to make their own hip-hop music at home, because to the ease with which gangsta rap can be created with just the help of a pen, paper, microphone, mixer, and sampler. Teenagers from the city Centre were allowed to contribute their own stories in order to convey their perspectives on inner-city living, which they did so in a way that was distinct from mainstream discourse, which criticized the prevalence of gang crime and drug use in these areas [10].

## **2. DISCUSSION**

Whilst the question of cross-cultural divisions is discussed in the study of the occupation for many years, recognition in the literature of occupational justice and occupational deprivation of tensions and conflicts within cultures and Thibeault's work with former fighters and child soldiers in Sierra Leone and the Inuit population are evident. Two instances are explored more closely as an example of how culture may alter the way the interaction between culture and profession can be viewed in daily life from a postcolonial viewpoint.

According to the New Stories or New Cultures project, the goal is to "allow K12 students to see themselves not only as consumers of culture, but also as producers of culture. " In order to foster critical thinking including media literacy, the vocational curriculum is designed to provide low-income as well as minority young folks with the conceptual skills and tools to critically assess their place in society and culture as a result of their

adolescent experience. The authors describe the programme as just a real cultural intervention and emphasize that the intervention is focused not on the individual, but on the cultural level instead of on the individual. As Dirks puts it, "culture is built of sets of competing discourses and actions in social contexts characterized by unequal power distribution," and they use this definition to describe their notion of culture.

Furthermore, Watson urged physical therapists to take on a leadership role in culture and to not only address the needs of individuals, but also to intervene at the social level when working in circumstances where structural restrictions prevent an individual's or a society's capacity from developing. It was her discussion of how dominant cultures limit the opportunity for marginalized groups to thrive by stigmatizing and labelling those who are disfranchised and denied economic opportunity that prompted her to call for practice models that are based on community development, transformation through occupation, and redistricting, among other things.

Is it possible for rap music to function as a robust vocation in conjunction with the concepts that have been advanced and those of others in order to create conceptions of culture, profession, and Occupational Justice? Because occupational therapy is (or should be) concerned with issues of justice, access to employment, and full social integration on both an individual and a collective level, there is a growing movement that envisions the destiny of expert science as a political science discipline and occupational therapists as an activist. Producing and devouring rap music, which are often seen as harmless recreational activities or as potential catalysts for violence or criminality, may instead be viewed as an important resistance action that advances the goals of justice, accessibility and inclusion. A review of other professions from this viewpoint may also illustrate their significance in working towards the goals of occupational justice literature. Refocusing occupations in the postcolonial setting may allow occupational scientists, usually ignored by the partnership between people and communities, to achieve the objectives of justice, access and inclusion.

### 3. CONCLUSION

It is the contention of this essay that the vocations of creating and consuming rap music are, in many cases, acts of resistance against Whites' postcolonial dominance over Black Americans. According to the dominant culture, rap music exists to promote and condone violence, drug use, and crime. The debate contradicts this idea. For postcolonial scholars to understand the significance of these professions, they must take into account the various historical, social, and political circumstances that have had a role in the creation and growth of this type of artistic expression. In light of postmodern problems of power, dominance, and resistance, it is essential to critically evaluate existing conceptualizations of "culture" in occupational science. Also required are definitions beyond just accepting society at face value, and that take into account the resistive and reshaping actions of the underclass that serve to constantly challenge and remodel the majority culture, rather than simply accepting heritage at face value.

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